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NOTICES OF THE PRESS.

Putnam's Magazine.

THE CRAYON.—This agreeable weekly has passed its first volume, to its own credit (we hope profit also), and to the benefit of its readers. As a record of current events in the world of Art, as a critic of cotemporary painting, &c., and as a vehicle for the discussion of the deeper principles of artistic philosophy, it has shown itself to be a real acquisition to our literature. Among its contributors are mentioned some of the most distinguished artists and amateurs, not only in this country but in Europe; while the editors evince a profound knowledge of their *specialité*, and a hearty, almost religious enthusiasm in their work. We have heard it objected that the original essays were sometimes too grave to be interesting, and that the whim-whams of the erratic but eloquent Mr. Ruskin, were allowed too much weight as opinions; but there has been so much sound and good matter, both in the original articles and in the selections, that we have willingly overlooked shortcomings of that kind. We hope that those of our subscribers who have a love of the arts of design, will do everything they can to encourage this pleasing and instructive periodical.

Evening Bulletin, (Phila.)

There have been quite a number of attempts made in America to sustain journals exclusively devoted to the Fine Arts, but one by one they have failed. There were several reasons why they have failed; the principal one of which was, that they all treated the subject of Art too superficially—they aimed at being popular, and overshoot the mark by not being sufficiently profound—by not descending to first principles. The last Art Journal which has been established is THE CRAYON, and it is really an admirable publication. It grasps the subject of the Arts—particularly painting and sculpture—with genuine energy, and investigates its fundamental principles with boldness, originality and sound judgment.

THE CRAYON has been in existence for half a year, and in this short space of time has won for itself a far higher position than any previous publication of its class. Its reputation among literary men, amateurs and artists is everything that could be wished, and it increases with each successive number. The London *Athenæum* has spoken of THE CRAYON in terms of the greatest respect, and we need not tell our readers that the *Athenæum* is no mean authority in such matters.

Zanesville Courier.

THE CRAYON.—This excellent weekly journal, distinguished at once for its tasteful and finished typographical appearance, and the high tone and purity of its essays on Art, has just completed its first semi-annual volume. Although THE CRAYON is not what is strictly called a "popular" publication, we should nevertheless be glad to see it liberally patronized by all classes. Its general circulation could not but be elevating and beneficial.

The Congregationalist, (Boston.)

THE CRAYON—of whose unassuming merit, general readableness and real indispensableness to the public welfare each number more fully persuades us—commenced its second volume on the fourth instant. We hope no man who has anything of the scholar lingering about him, will neglect subscribing for this admirable journal, because it is an Art-paper, and he is neither an artist or a connoisseur. We are neither, ourselves, and yet we are fascinated into a carefulness and extent of reading when THE CRAYON comes, which we bestow on no other of our exchanges, and it is our deliberate opinion that it would be cheap to clergymen at \$5 a year, for the aid they would find it to be, in various ways, in the illustration and elaboration of sermons.

The Eastern Mail.

THE CRAYON.—A new volume of this journal has just commenced, and we would again commend it to the attention and patronage of the lovers of Art, and every one who is striving for the perfection of the mental and spiritual nature. It is a high-toned work, and one of the few publications in this country free from charlatanism and humbug—its conductors being evidently actuated less by a hankering for the dimes than by a love of the good, the beautiful and the true. Its pages are filled with contributions from the most talented men in England and America, and it is issued in a style of classic neatness and beauty that will not fail to satisfy the most fastidious.

The Evening Mirror.

THE CRAYON.—In another column will be found a card touching THE CRAYON, a weekly journal published and edited by Messrs. Stillman & Durand, and devoted to Fine Art matters. We have spoken of it heretofore in warm commendation of its purpose, and of the spirit of talent brought to carry that purpose forward. THE CRAYON has now been sufficiently long established to prove the correctness of the judgment of its founders, in venturing its publication. The want of such a journal—not confined to chronicling facts but capable of discussing principles—had been keenly felt by many long prior to THE CRAYON's appearance, but very few of those many believed the want sufficient to practically warrant a High Art publication. Messrs. Stillman and Durand had a keener vision and more faith, and launched their literary shallop on such water of public taste for Art Æsthetics as there might be. As a journal of criticism in matters of Art and taste, THE CRAYON is the best in this country, of whatever pretension. We sometimes cannot agree with its opinions and sentiments, but we always enjoy the manner of their utterance. THE CRAYON is a voice that should reach every cultivated family and person in the Union.

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